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## STILL-LIFE PAINTING IN OILS.

## V.—PLUMS—CHERRIES—SMALL FRUITS.

THE various species of plums offer much the same range of color as those of grapes, and some have a similar bloom; but their texture is altogether different. Their painted surfaces must suggest a fine flesh-like solidity that is unlike any other fruit. Some of the large plums that are of a royal purple rather than a bluish purple want the richest madders and carmines, with a little French ultramarine. These may be heightened in the light parts with Chinese vermilion, and the warm shadows may have burnt Sienna and bone brown. The color cannot be too rich, but it can be overloaded. The blue bloom may be made of cobalt, Naples yellow, and white, and laid on lightly where it is actually seen; if it is carried the least beyond, it will be at the risk of damaging the royal purple. Where the bloom is sufficiently apparent to seem at all opaque, the first coloring may be scanty. As to how much of the work may be left for a second painting depends upon the measure of skill that shall be applied to it.

Plums will bear glazing, but heavy or repeated glazing should be avoided. It is liable to produce cracking, and surely will if lakes are employed. In the present case, rose madder may be used. It is safe to do at the first painting all that one is sure of doing to advantage; when the colors show a disposition to supplant each other instead of co-operating harmoniously, stop—wait until they are perfectly set—that is, about free from tackiness, and then pass a little poppy oil over, and continue until the glaucous character of the surface is faithfully represented.

For light-colored egg plums we want medium warm greens melting into light cadmums and carmines, with cerulean blue in the gray tints. The high lights are nearly white, and the deepest shadows want burnt Sienna with medium greens and raw umber. The bloom may be pinkish or greenish, usually the latter. In either case it wants white and Naples yellow, with sufficient terre verte and rose madder added to make a pale neutral; according to the respective proportions of the terre verte and rose madder will the neutral bloom be pinkish or greenish.

Plums group themselves very prettily as they hang upon the branches by their slender green stems. I have before me a study of a short but heavily-laden branch that I bought of a fruit-grower, just in time to save it from being made to contribute its treasures to a crate that was to go to market. Laying my trophy down upon a bit of rough, warm-colored earth that had a deep olive tincture for a background, I found that the fruit naturally assumed the duty of supporting the branch and leaves—

that is, keeping them suspended above in an easy position. Three of the plums that rested directly on the ground were in bold relief; the others were a little back and partly obscured by leaves, all except one, which kept its position on the upward curve of the branch, much as it had done before it was lowered from the tree. Some of the leaves were somewhat sere and worm-eaten—such blemishes make rather than mar—and the end of the branch that had been broken or unjointed from a larger one looked bright and woody as it presented itself, for the first time, to the light. One should never miss a chance of securing such material for a study; it is superior to anything that is farther removed from what is

falls. The general effect of the leaves will not be very unlike that of the pear-tree leaves—the veining will be more apparent, and the margins serrated. For the light-colored cherries, called white ox-hearts, the background might have more gray; for the deep red ox-hearts, more olive. When we come to the fruit, the work is entirely different; pears demand no peculiar treatment as to texture; but the polished surfaces of cherries are very exacting—give them a dull appearance and they are lost. It is not smoothness that we want, but the effect of smoothness; and this depends much upon the lights, direct and reflected. The most positive of the latter must have a sharp little dash of color; and where any portion of a

circumference on a shaded side receives reflected light, it must be soft, however brilliant. The grays must be brought well up to the lights; suggestions given in the first of this series regarding polished surfaces will apply well to cherries. There will be little difficulty as to color. The lightest local color is to be laid on first, Naples yellow for the light species, rose madder and burnt Sienna for the deep red. The dark colors to be applied afterward to the latter are crimson lake, brown madder and bone brown; to the former, yellow ochre and umbers on the yellow sides, Chinese vermilion, rose madder and brown madder on the red. Black may enter into the grays or be used to qualify lights, as on other fruit. Of course all the colors are deepened or warmed according to the degree of ripeness to which the fruit has attained. It is unnecessary to describe the many pleasing ways of painting cherries that are picked with their long stems still holding them together more or less as they have grown.

CURRENTS are very pretty when well painted; their transparency is in their favor. Some prefer the large cherry currents; but the small ones that we associate with old-fashioned gardens seem more poetic—the white ones, clear as pale topaz, and showing every seed hidden within; the red ones, looking brighter than rubies,

and nodding coquettishly upon their brisk curving stems. The colors for the two species are very much like those used for the two species of cherries described; but they must be treated so as to produce semi-transparency instead of wax-like solidity. It is best not to use currents in large compositions, for broad effects do not suit their peculiar clearness and delicacy.

Fruits termed, in botanical parlance, aggregate, are difficult to paint; for the general effect of the little protuberances, or separate drupes, must be given, and yet over-painstaking minuteness must be avoided. To accomplish this with blackberries, lay them in first, en masse, with bone brown and brown madder—rather more of the latter—letting the color break and thin off



PEN DRAWING FOR PHOTO-ENGRAVING. "BY THE RIVER." BY F. HEILBUTH.

(SEE ERNEST KNAUFFT'S ARTICLE, PAGE 64.)

familiarly associated with it; and the painter feels too that he is dealing with something direct from nature's hand, and is inspired as he can not be under more artificial conditions.

CHERRIES, the large ox-hearts, either light colored or dark, make beautiful studies when artistically treated and brought out in all their smooth, bright rotundity. During this month it is not difficult to get limbs hanging full of tempting clusters. In *The Art Amateur* of December, 1889, there was a very large colored plate of pears on long limbs or branches; cherries may be treated in a similar manner. Let the limbs come thus out of obscure shadow, and let the clusters of fruit concentrate themselves near the centre, where the strongest light

in describing any outer circumference. Now develop individual berries by laying on lights and half tints, but without recognizing any aggregation or unevenness of surface. Cast shadows and accessories may also be painted, and when the general effect of light and shade is secured, the little protuberances are easily developed by being touched lightly with a small soft brush that carries but little color. That color may consist of the bluish light that belongs to black, or it may be reddish. When approaching a finish, if any of the darkest shaded portions of the fruit seem to demand ivory black, let them have it; but if this is employed early, we are sure to have a cold, dull effect. All interstices must be left warm; and when the fruit has a natural appearance from a proper distance, it must not be elaborated further. If one can find large, wild, running blackberries growing in rich profusion and secure them with a few vines, he can make a charming study. I have painted them with a vague suggestion of landscape effect, throwing in warm sky tints behind the dark berries and leafy vines.

left ready to receive reflected lights or whatever may fall to them. For the brightest red of these and of the convex surfaces, pale cadmium and Chinese vermilion may be used. The same, with white, will develop the little protuberances. The gray tones on raspberries are very bluish, and, in some lights, very abundant. It is best not to be too lavish with these before the separate drupes or protuberances are developed, or they may lower the red tones so much as to defeat the process. The characteristic development of all these aggregate fruits depends mostly upon having the right tint to work upon, and the red of the raspberry must be pretty strong in order to relieve the light touches. Their dewy-like surfaces want diffused rather than sharp lights. There is no fruit more exacting as to harmonious effect, and it must have the purest tones throughout—in every way it needs careful treatment.

Next month, we will consider the treatment of fish and game, always favorite subjects with the painter of still-life.

H. C. GASKIN.

flesh too dark. Red chalk affords very good practice in the somewhat high range of tones appropriate to flesh-painting. It should more often be used in academies; and painters of the figure should encourage the habit of making flesh studies in it.

Red chalk is sometimes used in combination with black, the latter being either restricted to the draperies and hair or cross-hatched with the red for the grayish carnations of the shade side of a face or figure. The former use of black with red should be discountenanced, because the two chalks are in themselves discordant, and need careful and sympathetic work, as in the second method, to bring them into harmonious relations. Some very beautiful drawings have been produced, in the last century particularly, in red and black chalk thus intimately mingled. But the student and the amateur will find the method a very difficult one. It, besides, will lead him into subtleties of color and tone which will make the more substantial requirements of good drawing and modelling seem comparatively unimportant. He should



PEN DRAWING FOR PHOTO-ENGRAVING. "PASSING THE TURNPIKE." BY JOURDAIN.

RASPBERRIES have plenty of bright color of their own. When they are picked we get an additional value in them, that which lies in their deep, hollow cups; a good number of these should be allowed to fall near together, that they may compose one rich body of strong color, and a few may be scattered among the convex surfaces. Presuming that they are painted alone, whatever is used to hold them—a basket, dish, cabbage-leaf, grape-leaves held together with thorns, anything that will serve the purpose in an artistic manner—should let some escape to roll out and distribute themselves in front. Now and then there may appear a stem-end showing the wax-like cone from which a berry has fallen. The red berries are more likely to be chosen than the amber or yellow species. They may be painted upon the same plan as the blackberries. Rose madder may be used for the general surface, then interstices may be carefully laid in with Indian red and bone brown, the three colors uniting in proportions suiting the depth of tone required. The darker sides of the cups will want more or less of the same colors, the lighter sides may be

#### DRAWING IN RED CHALK.

DRAWING in red chalk, or, as the French term it, "*à la sanguine*," has at all times been much practised by figure painters. Many of the old masters, among them Raphael, Correggio and Rubens, have used it; and, in the last century, Boucher, Greuze and others. Its great advantage is in this, that you cannot force the tones beyond what would be proper if you were working with a full palette. Its color, though very agreeable, is only a secondary consideration in its favor. Every one who has visited an academy of drawing knows how apt the pupils are to force the shadows of the flesh so much that they have nothing black enough to represent, in proper relation, dark hair or clothing. It is a natural impulse which leads them to use all their means on that part of their drawing which is the most interesting—that is to say, the face. Even practised painters are liable to succumb to it; and if one were asked what is the most ordinary fault of portrait painters, he would be likely to answer that they very commonly paint the shadows of

not, therefore, devote much time to it, but should work commonly in black and white, because of the great range of tones, and vary that practice from time to time by life drawings in red chalk. If one is lucky enough to get a red or auburn-haired model, he will find the work much the easier and pleasanter, and will begin to understand why all artists, from time immemorial, even those of dark-haired races, have preferred auburn hair to any other color. But in the case of a dark-haired model, the hair must simply be massed in the darkest tone the red chalk will give, and the features must be kept as light as possible to retain something like the natural relation between the tones. The artist is to bear in mind that he is working for flesh, and that anything, on the model or in the background, much out of the range of the flesh tones must be sacrificed.

A slightly yellowish paper with a rather fine grain is now most employed for drawings in red chalk. The old masters used much a bluish gray paper, and it is to be preferred, although it lessens still more the power of the medium. One does not use red chalk in preference to